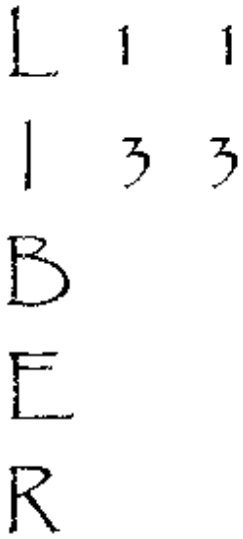

The purpose of Liber 13/13 is to illuminate some of the esoteric passages of members of THEM that have given insight into the flaws, motives and magical currents within common language and script. Toward Acausal Empathy on a Symbolic plane – these manuscripts have been assembled as a series of analyses of a species of dangers encountered in the labyrinth of the Angles that amplify the power of the Matrix.

[I] The 23 Syndrome

Foreword: The author does not wish to assert that writing is useless for means of communication: it should be clear that writing can construct magical forms of an extremely powerful nature given that so many people are involved in the shared nexion called “understanding”. It should also be clear to aspirants that writing is in itself a ‘corrupter of essence’ and should always be digested with a grain of salt. Rather, the author wishes to assert that looking for magical keys in the structure of letters is a fruitless task. One may spend a great deal of time wishing something to be there, that isn’t [The 23 Syndrome] and may consequently deceive oneself successfully by aiming ones mental engine at the task of manifestation of something altogether pointless.

Writing is a bridge; an exoteric manifestation of esoteric currents. The planes, curves, and angles of the letters used to scribe the esoteric have long been thought by many occultists [Crowley included] to be invested with some greater divine secret – a secret believed to be operating behind the myriad of geometry that letters cause when they are written; an essence within each letter used in its various combinations with other letters that hides an esoteric kernel of base magical logic that pulls a superior meaning of writing together. Interest in such a matter is usually peaked after a writer comes to finally exhaust for themselves the capacity of language to explain the currents of the esoteric and is forced to apprehend the role of writing as existing on a symbolic plane [Qv. Sruusis].

During ‘Sruusis’ a writer becomes acutely aware of the fragility of communication by letters or speech* to accurately convey anything esoteric. Writing can approach a semblance, indeed a great mirror to the arcane, but it can never replace occult/world experience. Whereby we are speaking of those writers that perform written records of magical activities: Esotery a writer has experienced is a living thing for them: an ecstatic fire and knowing that burns brightly as if some sparkling neon flare in the mind coupled with a corresponding physical alchemy; the body animated just so from receiving a full epiphany resulting in change. Such a living, organic feeling and apprehension of the currents involved is always private, unique: the result of experience with the true esoteric. But if one is attempting to describe these processes in writing: they must usually be described in the context of a change. To express this change, the writer must at least be able to describe a plane of being before the experience, and the altered plane of being after the experience. [Qv. Chrono-bet].

Although the Esoteric Plane and the Exoteric Plane join respectively as Acausal and Causal dimensions, they are intersected by the Abyss. An element of the Abyss is as a vortex that disintegrates causal information. Language is affected by and even part of this vortex, whereby causal information is a corrupt translation of acausal essence and is energetically fragmented upon contact with the Abyss.

Acausal modes that filter through [and compose] into the Causal are dimensionally different and thus esoteric from a Causal point of view. Synchronicity, Dreaming, the genius of the Subconscious etc are forms of communication that are alien to the Causal: they are for instance of a different species of Time and cannot be understood as cause and effect phenomena. It is as though these experiences speak to us in an entirely unique language: a language of Experience that cannot be translated into anything but a crude approximation here in the Causal. Our language binds us to our dimension: we have no comparison and no room in our language for these types of alien beings. And when we try to describe these ‘visitations’ – our words are as whispers on the wind: ethereal and incomplete: made impotent and destroyed by the Abyss that separates this world from theirs. But few consciously apprehend this: and many continue the struggle using Causal language, in vain, to cross the Gulf.

The problem most often encountered in such optimistic experiments of ones verbal/literal skills – is that communication after the Abyss must meet certain criteria to be intelligible to those existing on the planes below Entry. Trying to record a static summary of “Being” by using some kind of alchemical formula to describe ones state before a transformation is a task that has eluded even the greatest wordsmith, because words limit the magical and force esotery into infinitely complex geometries, nonetheless bounded by dimensional restraints.

More so, attempting such a thing is not a flow with the natural: it is an attempt at solitary confinement of ALL by the limited apprehension of the few planes of which the human being is humbly aware – and doomed to failure because of:- Language. Recalling this authors own struggle: putting the body [of which we 'Matrix-ally' understand less than 1%], the Mind [an abstract that has taken on credible tangibility, and again an itemisation of which we Matrix-ally understand less than 1%], and the infinite angles of the existential into a concrete approximation or accurate model of Being using language proved impossible. One: Language thwarted all attempts to convey what I felt: in most cases there was no precedent, no concept, and hence no word for it. Two: all writing is corrupted by the alien presence of the bias of Ego. Three: Encapsulating something as staggeringly simple as Life using Causal Language is to be overwhelmed by the sheer number of divisions/planes that must be accounted for [and are generally expected to be] if trying to measure ones "Alchemy" for others. And Four: One cannot directly transfer ones experience to another because transmission by Language is subject to chaos via the shifting miasma of meaning inherent in language by writing or speech that consequently smears and distorts the original esoteric.

Let us not ponder too deeply on the nuts and bolts of the limitations in the human being to account for its self: it is a moot argument.

During the frustrating realization of literary defeat: that one cannot truly convey the esoteric with the exoteric: the apprehension of language as a limitation for esotery may arise. An appreciation of Language as a tool belonging to the Matrix may surface whereby it is understood the role of Language is limited to creating mere geometric bridges: Bridges restricted to the Matrix because the geometry created is rooted in the illusory plane of the Symbolic. Such an apprehension is similar to that of actors who come to recognize the gulf between acting a role and the role itself that can never be bridged [Qv. The Sinister Grotesque]. And such a realization offers powerful insight into the fabric of things: for a writer who has merged with an Acausal perspective of Language will become suspicious of the face value of words and see them for what they are: as a grotesque, a sinister writhing scrawl that is to the original esoteric as music is to noise.

However: not all writers emerge from the realization intact or appropriately empowered: while some are able to accept that language is ultimately broken shards the casual result of being forced from the realm of the dream: others without knowledge of the Acausal and the nature of the Abyss are led back to the smaller magical cone; the semantics of the Matrix, where they contemplate a secret essence believed inherent in language and words and letters themselves. Such an obsession obscures the simple and represents the absorption by a destructive angle: Wisdom substituted by a treasury of thoughts that there lies within our Language some mysterious Occult secret. A distortion of the simple is bound to occur if the epiphany is encountered by a human-centred being. Writing/Speech is the tool of the Ego and is thus heavily invested with the

energies of human self-importance – a narcissistic mentality that summarizes: because it “comes” from man it is “of man” and thus by proxy “is man” – which is further broken down by the selfish nature of the will to power of all conscious beings to, “is me”. There is an ever-present danger of misdirection because of this mentality for the ego to project divine worth onto its tools. That is to say, safety precautions are taken by the ego to protect it when it suddenly experiences mystery at its inability to communicate its will to its satisfaction and it charges the exoteric script/text with power, remaining ignorant of the symbolic plane. And due to this ignorance, Gematria, Kamea and other exoteric arrangements of letters and numbers are pored over, arranged into squares and rhombuses and so forth in the hopes that such diligence will reveal a perceived secret. There will always be casualties on the LHp [which can quickly become an RHp]: i.e. those that don’t make it intact from the ‘Sruusis-type’ realization and remain blind to the power of words and to the alien powers of their deceptive host the ego.

In Summary:
Writing is an abstract symbolic expression by the ego to express the incommunicable: or in a magical sense, the esoteric. It is motive in the guise of shape, and if its exoteric representation is mistaken as essence rather than appearance it has performed its tragically deceptive spell-craft. For the aspirant - writing should be seen as a mode of human centred perspective that is obsessed over because of its connection with the Ego: it should not be expected that dissection of symbolic characters in light of this understanding will divulge anything less than this.

* [in which case we exchange the symbolic for the aural or sound plane]

[II] The Chrono-Bet

This is a short essay to illuminate the current present in all Western Language and Writing of “Time” and may go some way towards explaining the role of Language as an inhibitor of the Acausal. The essence of this essay is not to bog a being down with performing the impossible of re-configuring the brain to notice these things on all levels: just some of them. The brain makes calculations as such a speed and frequency that it is rarely checked in its tracks about the assumptions it holds evident. These assumptions create suppositions which in turn lead to illusions which in turn lead to the Matrix.

Western Writings and subsequently their various cultures, exhibit an obsession with Time that is taken for granted. There is a prejudice inherent in Western communications that depends on the continued existence of the concept of solely linear time, a concept that subtly and subliminally cements power into the hands of the Magian controllers by exclusion of Acausal Time.

If we are trained to think in Linear Time, then the later introduction of Acausal Time is a difficult if not impossible concept to apprehend; and unfortunately a dimensional bias has arisen that cannot and will not aid magical experience and understanding. Knowledge of the Acausal is crucial for all Sinisterion. However, so subtle are the tools of the Magian that they often go by unnoticed. For instance: the three-dimensionality in our Language. The concept of Linear Time has so deeply permeated the West that we cannot escape it. Our Language hems us in.

In all sentences: there exists one or more of the following Time-based suppositions “Past, Present, Future”.

Examine the first sentence of this essay. Start with “This”. “This” is a concept localized in the present. It is an itemization of something in the immediate “now” that is intuitively understood – but to process it mentally demands the word be aided by a conceptual notion of linear time and space if it is to make sense and not be rejected.

“Is” is another term that localizes an item to the Present. Like “This”, it also requires the learned schemata of Linear Time to be utilized to mentally process it. This process is very slow at first as per a child’s learning but it does not take long until it is processed at an extraordinary speed automatically: the mind having built a kind of “chronological abacus” that localizes all words as concepts belonging to the three modes of Linear Time. Because this prime supposition is cemented into the processing centres of the brain, by repetitive association, the brain may also pick up other untidy habits such as postulating “Space”.

As it has been pointed out in the MS “Universes Parallel” – the concept of “space” is a human-centred fixation that occurs from obsession with understanding the world from the perspective afforded to us because of our specific size. The spaces between these words beg the question - what is space? Is it empty or merely a perception of “empty”? Our size-based prejudice generalizes that there is no “glass” or “paper” between these words, or a microscopic multi-verse of bacteria, electricity, electro-magnetic currents, atoms etc. Though it cannot be seen it is certainly not “empty” – moreover space, in terms of a “vacuum” cannot even be proven to exist. Reality in the Matrix is fragile. And these little building blocks of faith so heavily leaned upon without justification are weak points. If you are able to stop and think about it: your brain may cease automatically processing time and space in your communications and contemplate the existential nature of both.

Other words in the first sentence are “All” which mentally encompasses Past, Present and Future. “Of” is a present term that must denote a past for something to be “of”. “A” a singular notion rooted in the present: rooted in the concept of space and a separation from something else – hence it subliminally requires the persistence of time. “To” embodies a link between two or more of the Time

notions: a passage from one mode to the other – reliant on Time to make sense of this. “The” is another word with direct connotation to the Present and the supposition of space. Almost all words and concepts require Time and Space to be processed. “Another”, “With”, “Other”, “Almost” etc.

This entrapment forms the basis of 3D/causal communication: mired inexorably in a pre-conceived notion of Linear Time that, regularly used by the brain, cements its validity day after day in unquestioned calculations. The Acausal lacks exposure or even translation as a concept because of the Linear Time in Language: hence the ONA’s efforts to approximate a new symbology via the Star Game for instance that escapes this entrapment. Dreams, Experience and Esotery are also important elements in presencing a symbolic language of the Acausal mode using Acausal Time: but currently, only through Causal Time can a being express oneself. Expression of the Acausal to those below the Abyss is dependant on the flawed mode of the Matrix: and therein lies an inescapable conflict.

It is hoped that Music [Qv. Project R]: as well as the development of Signs via the continuing experiments with “Dark Angles” and continued exploration of any capacity for Astral [and other magical] modes to allow unfettered sympathetic communication between nexions will help presence a form of communication that is Acausal in nature. Meanwhile the Sinisterion can only acknowledge that there is communication above the Abyss and communication below the Abyss and never the twain shall meet. For now it is enough to analyse the flaws in Language, especially where the work of the Magician is concerned, and break some of the faith in language held unconsciously self-evident by the daily Mind.

[III] An Analysis of Frequency: Part I

What do I mean when I tell clients that there is an overall geometry in the frequency of their writing that indicates something altogether different from what their strings of sentences have attempted to assemble? Primarily it means that I believe writing is not linear, or one-directional and despite itself and what its writer intends it to convey, that there are other currents implicit in writing that are invisible, esoteric, within, that from the nature of its assembly, divulge other information about the writer on subliminal levels. That is to say that writing is layered. It has an esoteric counterpart during which a writer attempts to gain something from the audience the writing is directed at: viz. a specific attempt at the seduction of other minds is made via dressing up motives in various pleasing modes of language. And it has an exoteric mainstream that operates on shared meanings and logic.

Ego - The Source of Dialect

If we write the sentence: “I am a writer”: then we are making suppositions: we are causing things to exist: in presupposing “I” exists, we are making a statement that claims a separation: and in this case that a separation exists between a personal existence and the existence of others. In supposing “I”, we inadvertently draw a line in the philosophical sand that cannot help but suppose “You”, “Mine”, “Yours”, “Ours” etc. [Qv. Aristotle] And, there is a clear cut motive in presupposing an “I” – will to power. With each word used in language to communicate, a supposition is made that cannot help but suppose other things: loosely termed, these are the inherent “opposites” that arise from the paradox of Unity. i.e. if we suppose “Space” – we must suppose something that is separate from Space – we must suppose “Matter”. And so on. In communication, every word is a separation point: it is a supposition, a supposing of something that is separate from something else: i.e. a division. This is a useful observation, because language is the main tool of the Ego. The act of division in language is a constant element that echoes the motives of the Ego. I.e. the Ego has a vested interest in maintaining a specific geometric matrix, and wills to power deliberate separations between things to maintain its psychopathic homeostasis. We can identify the role of the Ego in language by appreciating a simple fact: all language is based on supposition. If we examine language for what it really is, in essence, each word is an existential question mark: a symbol with no inherent meaning. The prime phenomenon with an interest in separation from the whole: is the ego. Hence it is ego that is responsible for the development of language: as a means of will to power.

Thus, there appear repetitions or similar modes of separation by the act of division in writing; Separations that lead to a desired homogenization of words [symbols] that is the aim of the ego to reduce the world to and feed it by establishing personal affirmations in what it writes. Thus, the way in which a writer attempts to control/harmonize the world and tame it with words, cannot help but reveal a reflection of the writers ego and expose the keys with which it feels harmony; i.e. its geometry.

I should think that most people do not invest too much conscious thought in the accepted notions of language with words that tie others together: is, at, from, to, etc. these are habitual structures necessary to homogenize language so that it may be understood: -so that it may be “language”. That is to say it would be spurious and optimistic to think one could divulge anything from the placing of the word “at” or “was” – but something can certainly be ascertained from the placing [and frequency of placing] of the word “I”.

Human Centred Geometry Vs Life Centred Geometry:

Before I go any further let me make two very clear distinctions in geometry.

There is the micro world of human-centred geometry and there is the macro world of life-centred geometry. I call it a micro world because it subsists of infinitesimal degrees of separation, of breaking things into divisions using semantics and abstractions. It is made vastly complex by the sheer number of divisions made and the worship that is given to each division by acts of further dissection, followed by classification and categorization for validity or invalidity [pending the type of psyches interacting] with the whole process treated as real, important, and self-evident; that is to say, Homocentric. It mostly takes form in communication by speech and/or writing, and exists on the plane of trivial human concerns: and the creation/regurgitation of suppositions to create further trivial human concerns so that the cycle may continually repeat itself. This mode of geometry is the sustaining mode of the Matrix.

Secondly, there is the Life-Centred mode of geometry. Here, Abstractions are not treated as real except for the passage they give through the Matrix. That is, language is accepted as a necessary, if cumbersome, mode of communication in Life: but communication is not centred about the millions of division of abstractions: rather all those human divisions are grouped into one category as "Division": creating the corresponding supposition, "Life" which supposes division to be artificial. While the former tends to centre all its divisions about itself, and focus on its own importance: Life-centred geometry is devoid of obsession of the human. It is a simple, direct use of language [and other means] that rejects the deification of human edifice and appropriately perceives them as merely present as one mode on a sliding scale of many. An overt lack of homo-centrism is immediately noticeable in text: and in my opinion indicates a psyche possessed of a more realistic perception of its species: a weaker domination by the ego over the total psyche due to decreased interest in self-importance. Thus it is not only word by word that the ego is revealed geometrically, but by its specific repeating assertions of its world-view and the ideas presented and dealt with that come through in the text. A life-centred text refrains from referring to the writer at all – except perhaps when the writer wishes to demonstrate human humility and assert their unimportance as a species. However, this is not to be mistaken with the writer that is morbidly self-obsessed with denigrating the human race and their own existence as a human being, i.e. the "Goth". For such is still an obsession with human self-importance, albeit through rabid anti-establishment of importance.

While it is fairly evident that upon reading a text we come to form an opinion of the writer and the writing: I think THEM should only consider clients as applicable to the Temple's teachings when client's writings/speech exhibit a Life-centred philosophy and practice of life.

Reform and Revolution

Another level of maturity of the psyche can be revealed by breaking down a writer's text into categories of energy to give a Temple member a useful depth sounding of the potential of a client - almost like cutting down a tree to reveal its many rings of growth can determine its age.

Sinister and Magian writing are easily recognizable as modes with different currents or frequencies. But if a person were to try to learn to intuit this difference they might require a guide of the signs that emanate not only a sinister or Magian text, but the period of time that has elapsed since the writer separated from the Matrix. For although it can be relatively easy to create a temporary separation from the Matrix, [Qv. A successful Invoking the Tempest] it goes without saying that it is vastly harder to force a permanent one. A writer who has been closely associated with others of the Sinisterion for an extended period of time may at first glance resemble in action and speech, a genuine one of THEM. It would be convenient to have some kind of constant marker that separates the long-time sinister writer from the brief deceitfully occult ego who is experiencing a minor sinister high.

The extent to which a writer has separated from control by their ego, or the "recency" of their self-extraction from the mode of the Magian, could perhaps be determined by marked signatures of the longevity of a sinister life, i.e. by the practical and realistic applications a sinister writer uses vs the brash and immediate need for change possessed by the exuberant black magician still wound up in the role of immediate power. One correlation is that writings from long-sustained sinisterion will be marked by original concepts and concepts that take a long time to implement: including demonstration of such a plan's implementation. That is, the long-term Satanist will be gradual in energy expenditure and be concerned with "Reform" and the use of edifices already in place against themselves. The brash magician however, who has only recently or temporarily separated from the Magian current, will make use of traditional concepts and be concerned with revolution and the hasty destruction of edifices to be replaced with grand visions of satanic architecture: their plans tend to fall down however when they are unable to exercise wisdom in their implementation and lacking a clear understanding of the obstacles, refer back to the traditional rhetoric of concepts and goals that have been presented to them, i.e. "we need the creation of a new type of satanic individual". They may cease writing out of frustration because their ideas are not being accepted as genius. A recent separation is marked by the energies of "Revolution".

To discern and crystallize a person's intentions is beneficial in relation to our work; and one mode in which to undertake analysis is in the spirit that communication below the Abyss is mostly linguistic spell-craft and thus loaded. Frequency analysis is an especially useful avenue to pursue where writing attempts to deceive the reader as to the nature of the ego writing it – where

writing may have all the hallmarks of authenticity and maturity but is in essence, a cleverly written spell. In such a case, being able to discern a life-centred mode and a human-centred mode can help unearth the truth because in the latter for instance, the ego cannot help but continually refer to itself: whereby the easiest method of determining if glamour is involved is to outwait the glamour and make a comparison over time of many of the writer's letters [Qv. Ad Infinitum Accumulum]

Who Hears The Spheres?

Life/Human Centred Geometry is a useful major distinction. Another is the difference between Sinister and Magian energies, analogous to sound-waves/emissions that resonate harmoniously or clash dischordantly. Although all persons hear and appreciate music differently: the esoteric frequencies of the Sinister and Magian types are so fundamentally different and diametrically opposed: as to physically hurt the ears and brain and intellectually attack and harm the party who is subjected to listen to the others music. After separation from the Matrix: this musical/frequential difference is acute. Where the Magian hears harmony the Sinisterion will hear din. Where the Sinisterion hears the Spheres, the Magian will hear Nothing. And this is true of language too – for language is a form of magical vibration that is aesthetically suited to its species. It is not an exoteric Hz or Mhz frequency of cycles that exists to define this musical separation: although it well may be discovered some constant is present some day: the Sinister and Magian organism do not operate on different cycles of frequency in terms of physical sound. We share the same limits of our nexion as identical biological organisms. But we do use sound differently. We expend it differently. We have opposed goals and perceive separate universes. One is human centred and one is life centred. This difference of perception causes an opposing taste in what is harmonious, and because the difference in perceptions is so vast, the Magian sound is largely noisy, self-absorbed, ugly and vulgar to us. However, while the human-centred mode cannot encompass the life-centred one, the life-centred mode Can and does encompass the human-centred mode: that is to say, homo-centrism does not acknowledge anything but its own species : whereas a life-centred mode acknowledges the human-mode but does not extend human importance out of proportion: it is not egoic and egoism is an element that defines the human-mode because the ego is the aspect in humanity that loves to extend things out of proportion.

Receptive Frequency: The Low Vibration of Propaganda

If one writes a poem in English, then we may expect most to be able to appreciate it and derive subjective experience from reading it. If one writes in another language not common to the majority of ones expected readers, then we can expect fewer people to be able to comprehend and appreciate it unless they are familiar with and understand the language of transcription. If a writing is

penned that deliberately uses code, or obscure symbolism and wording, then the number of people who can approach an understanding or appreciation of the material from what is written, is greatly diminished. However, many grimoire are written in such a manner and although the text is indecipherable to most, remain attractive as works of art. It is not on the textual level that the work is appreciated, but on the basis of its geometry and artistic flair. Without being able to read what is written the viewer [for he cannot be a reader if he cannot read the text] must be content to appreciate the text as an esoteric object. However, a symbol cannot replace a communication – a symbol is inert - and open to interpretation unless it has been Associated with the text/message by transference [a subject to be covered shortly] over time. So, because writing is primarily a means of communication and has an aim in being written, it consists of reciprocal translation and understanding on the textual level. The degree of access that writing enables for its audience ranges from the lucid to the obscure. And the scale of free/restricted access to the communication by an audience between these degrees represents another type of Frequency: the "Receptive Frequency". Like a radio transmission RF can be restricted to a certain channel or area or broadcast right across the network. A coded message is highly restricted in its RF. A public speech is not. The RF used corresponds to its numeracy: that is, its content is relative to the intended size of the audience that can understand it. The degree of RF is a signature frequency in all writings that may leave clues at to who the writer generally targets and also offers the key frequency that should be used to reply to them for the most effective communication.

There is an underlying principle in this phenomenon of corresponding universality. Propaganda, as Hitler understood, must be simple and direct if it is to influence the masses: meaning the ability to affect the many divergent types of person and psyche with all the miasma of classes, races, sex, age, education, background with a similar and unified message … and for this to occur the wording used must be simple, direct, and universally recognizable. One of the ways to make a text universally recognizable is to use words of an Optimum Frequency. Young Children's books for example are written using Optimum Frequency.

Optimum Frequency:
(The Way to a Man's Heart is through his Inherent Stupidity)

The majority of people have a vocabulary of approximately 44,000 words. A two year old may have a vocabulary of perhaps a few hundred or a few thousand. Despite the considerable numeric difference in each, in both vocabularies there will be words common to both. Yes. No. Mine. That. [This is an extreme example: I cannot generalise the use of words by a two year old with a corresponding comprehension of their use until much older and concept laden.]

However, both a two year old and a 40 year old are likely to say ‘What’, ‘Yes’ or ‘Please’ far more often than they would say “Geriatric, Predispose, or Athlete”. That is to say, that What, Yes and Please are far more Frequently used words in communication than the latter three. [Yes] or indication of some affirmative notion, [No] or the indication of some Negative notion are intrinsic to language. They are used far more frequently than other words and are more likely to be recognized regardless of race, sex, age, class or background. There are probably a few thousand of these key words that are used with greater Frequency than other words, and I will term these the “Optimum Frequency”.
By using words from the OF range, propaganda is likely to be understood by a vast and divergent number of groups. Consider the following:

1) Ask not what your country can do for you: but what you can do for your country.

2) Economic expansion requires subservience by the people to the Nation in its time of dire need.

The first slogan operates on OF, these are words likely to be understood by a great many people for they are all simplistic and frequently used in every day vocabulary. The second slogan is not so universal despite being a relatively similar statement, because its frequency is out of the OF range: subservience, expansion, dire are not common words or used anywhere near often as the words of the OF in the first line.

But it is not merely the OF that operates here. It is also the Optimum Frequency of Concepts too. That is to say that the concept of giving up ones individuality to serve a greater common good is also a frequently utilized concept by the majority of people. It is practiced in families, in school, at work, and in almost every other social situation where a person shows restraint over their individual desire to maintain social norms. It is relatively easy to appeal to people by using concepts they already understand and use on a very frequent basis: and, greater good, is a common concept. In the case of the first slogan there is also a pre-existing indoctrination in the practice of Pride within the people of the American Nation to support the ideal of “Country”.

It was mentioned earlier that the packaged text of a slogan could be transferred over into a symbol by means of transference and association. The Nazis for instance were able to replace the effect elicited from the use of party slogans into an effect elicited simply by showing the party symbol: the Swastika. The swastika was invested with the meanings of conscious textual slogans by continually appearing alongside such slogans, until transference was made and people began to group the messages of the slogans with the symbol until the slogans were no longer necessary and the swastika operated alone as a subliminal symbol of Optimum Frequency. This is why Flags are used: as subliminal

associations to incite Nationalism and worship of the idea of State and Nation and Country. I.e. control.

In the case of the American Nation, an appeal to Nationalism is triggered by the presence of the American Flag: The Star-Spangled banner. Recalling the experiment of Pavlov's dogs, Pavlov demonstrated that transference could be made from the original control to an extant source. Closely allied with the American Flag; a President: a personage who transforms the esoteric into the exoteric and gives us a human link to that piece of cloth that subconsciously controls us. By the power of optimum frequency we come to associate the President with the flag, and the flag with the President: if our associations become mixed: the two cease to retain their separate identities and we become brain-washed. This is does not hold true for all Americans however. Many Americans think their President dangerously imbecile – and brain-washing usually occurs over people with weak minds or wills or who are already conditioned to idolize Nationalism. Others see a link between "America" and "God": and it is probably this link that operates with the lowest vibration of Optimum Frequency. As a priest can become a direct link with God, charged with special powers to pass on the divine word, so too can (and is) "America" be subliminally associated with "God".

Other symbols used to trigger certain conditioned responses, are the Statue of Liberty, to the ideal of "Freedom". But contra to this, an appeal to trigger "Peace" can be made by a Swastika or footage of a Nazi Rally or Hitler speaking. Forget someone mentioning the atrocities of the Americans during war, if a Swastika is shown, the context is already decided and the response automatic.

Because America has taken the reins of control from Hitler and meta-morphed the ideas of his many surrounding geniuses, writers, and architects into esoteric currents that invisibly co-erce rather than be actively seen: the initiated are now seeing the utilization of many of Hitlers propaganda techniques in altered and truly magical forms. In winning the 2nd World War under their ideals of "Peace, Freedom and God", America was able to confiscate what can only be called "Mind-Control Techniques" used by Germany for its own use and demonize the same use of such techniques by the Third Reich. A linear conception of History emerged that forever determined the Nazis the bad guys, the Americans the good guys, reminiscent of the Catholic Church and its YHVH/Lucifer mode. People are conditioned to speak of Hitler in hushed tones, in disgust, in fear, or solemn reverence for such Evil. We are taught to hate, fear, and be mortally afraid of forgetting such a thing as the holocaust. We are reminded of the brutality, the ferocious and viciousness of the Nazi party, with documentary after documentary showing the ovens at Auschwitz. It is said: lest we forget. It is effective programming. Although the "Voice of Authority" openly treats adults as children unable to discern the world and its events for themselves, human beings gladly open themselves up to this mental conditioning accepting the basic divide of enemy/conqueror. Subliminal Association made with the symbol of the

Swastika is easily determined in all Western countries. Simply wearing one incites the conditioned response.

What has been covered so far? Text can be transformed into a symbol. A Symbol can become an effective trigger the presence of which demands obedience to an unsaid word. The next layer is Emotion: for a Symbol is used to elicit specific emotional responses.

The real operant power in Optimum Frequency is not the Swastika. It is Anxiety. And it should be noted that although it is impossible to control what emotion people will feel when presented with the trigger – the context of the trigger allows for a wide range of emotions to fall within acceptable valid responses because they all stem from the anxiety brought forth by low vibrations of Magian Frequency – that is to say, anxiety has been induced by Magian design and hence the corresponding energy arising from the human vessels is a Magian Current. [Humans are very similar to cauldrons/vessels: pour the ingredients in, mix, and let it cook. Or, crystals/glyphs that can be made to chant/vibrate certain frequencies that are 'ex-pressed' in emotion/speech etc.

Once conditioned to react emotively upon seeing the Swastika [and by transference most German iconography of WW2] we are the unwitting victims of a mind-control technique that is very powerful and pending its transmission, long-lasting. Since the Third Reich has been demonized constantly for the last 60-70 years, we can expect that control to be ingrained within most of Western peoples.

Just briefly: when the human being becomes anxious it affects the Central Nervous System to send messages of alarm to the Automatic Nervous system and brings on our ancient fight-or-flight response which activates some responses and inhibits others. This "Sympathetic" response includes the release of adrenalin to get us pumped and mobilized. If we stayed in the Sympathetic mode, the nervous system would suffer a break-down from the stress imposed upon our organism: so it has a built-in counter measure called the Para-sympathetic that kicks in once the emergency is over to return the body's responses to normal. Magic, Psychology, Mind-Control, or whatever you want to call it – is performed by Governmental Agencies etc by tricking/manipulating the systematic responses of the body to occur by artificial means.

Anxiety causes stress. Stress causes an imbalance in the body/psyche – which then prompts the body/psyche to activate a curative remedy. The American form of magic is, like the Nazis before them, slow-hypnosis based. If you can condition the human being to react to one symbol with stress, you can also cause the human being to find relief with another. It is a simple matter of transference. (And just a side note for the aspirant: you can feel mind-control too – if you feel nothing for the holocaust while others weep and protest but feel compelled to remain quiet or join in – that compulsion to act in accordance with others, is the result of mind-control, which is effectively, body-control.)

The Fundamentals of Mind/Body Control

Now we will look at the underlying mode that is inherent in this style of Magian magic, that is to say, extract the Ethos from it and take a look at some of the methods of subliminal mind control exercised within it.

If reeling in horror and disbelief at the atrocities perpetrated by the Nazis, we are vulnerable to mind-control because of the anxiety it creates. Just as a child seeks the answer to 1 + ? = 2: We instinctively seek to restore the imbalance created by counteracting that anxiety. But our natural counteraction response can be hijacked by an artificial one: forced to occur only when a specific symbol is presented. And those supplying the enemy symbol also supply the hero symbol. The hero symbol is the secondary association, the yin to the yang so typical of Magian magic. It is the rainbow from God, the promise that the Holocaust will never happen again so long as you support *x. x* triggers relief, comfort, it is the curative symbol to the anxiety incited by the Swastika, a programming narrative that there is something out there that will protect us from ever experiencing such horrors ourselves, some crusader that aims to put a stop to such atrocity ever happening again. The most oft-used curative symbol is the American Flag. Whenever we see the nastiness of the Germans you can be sure footage of the Americans fighting their way through to save our souls will not be far away. Whatever symbol or regime is portrayed as the enemy, will create by its division a symbol or regime that is good. Institutions such as the Media are crucial to continuing this programming. It's been said before but evil is banal: people will keep doing what their doing, unaware or uncaring of the consequences just to keep their job, their ambitions, their sense of progression in life, of the matrix, intact. Unfortunately, the media are expected to separate news into two distinct categories: which is why the Media promulgates a society paralysed with fear and saturate the world with coverage of violence, instability and supposed chaos: a society on the brink of collapse it seems, every night at seven. That is to say they depress us with fear and anxiety, consolidate us with trivium, unite us with sport [particularly in Australia] and then show us a fluffy kitten to give us a quick hit of serotonin. This formula, subliminal, and repeated several times a day, conditions the brain to develop addiction. So what we are dealing with is not merely indoctrination on a verbal level, it is an actual current or mode of hypnosis that works by dual-association and is a continuous vibration in all Magian transmissions. Tele-vision begs the question: whose/what vision? And how can we be conditioned so symmetrically when we seem divergent as a species? Are we really divergent? I look around me and I see mediocrity: the same tired re-hashing of someone else original creation: presumably it is different: but it is not: it's not even a permutation: it takes the song, art, media nowhere new.

Media operates on the lowest Frequency too: OF. Its hardly rocket science to make the observation that the Magian messages are effective because of their

similarity, frequency of appearance, proximity and the associations that are grouped together repetitively to make the same appeals of Peace, Freedom and God while ensuring, Control, Control, Control - on an almost deafening basis.

Are there ways to reveal this current for the lay-man? Maybe the curious could try taping the news with the sound off and write down what they think the stories are about. Then re-watch the news with the sound on and see how closely they matched up. Or, turn all the colour and contrast down so that they can only hear the news and write down what they think the story would be showing them visually. Restore the settings, and watch the bulletin. They may notice that without the verbal or audio context to "inform" them of what is happening that their ability to discern Media is greatly diminished. The large discrepancy between what the brain expects to see and hear and the context that the media puts the stories into that could help distinguish the distortion created by framing images within context/narrative.

The "magic" of television has slowly been forgotten. For instance: there is a special make-up profession that deals with corporate food promotion. For those unfamiliar with the length of time and effort required to make an advertisement let me assure you it can be considerable. If McDonald's used actual ice-cream in their ads, by the time lighting, boom, camera, and assorted other henchmen were ready to shoot the scene: the ice-cream would have melted. The schemata that has been programmed in your head by McDonald's, of a McDonald's ice-cream is not the image of a real ice-cream dripping down the sides of the cone but a perfectly still, proud and firm frosty scoop of whipped white vanilla. In actual fact, the ad could not use a real ice-cream because it would not stay perfect, or proud, or frosty. A special food preparation artist creates the semblance of the ice-cream using glazed and painted mashed potato. Potato at room temperature sets firm, can be moulded into any shape, and does not melt. But, when the McDonald's ad comes racing across the screen, telling you about the delicious frosty vanilla ice-creams available, it places the potato in a context that tricks the mind: and the mind makes the transference between the image of an ice-cream with the schemata in the brain that describes an ice-cream. Yep, looks like an ice-cream, must be ice-cream. It is not. This "magic" is not confined to food: make-up and cosmetics for instance requires obscene amounts of advertising [context] to make it seem less like animal fat or cheap synthetic acids. But it's not tested on animals you say? Nice one. Where's your proof: that this multi-national conglomerate that makes billions out of making women feel ugly [anxiety trigger] writes it proudly on their carcinogenic bottle?

Here I have presented my own Magian construct: I inform you of the enemy by appealing to your guilt: the enemy is the cosmetic company that has been accused of animal cruelty and atrocities to create products that paint your face. Note however, most will be happy enough to help me blame the cosmetic company as an enemy rather than acknowledge their own vanity: it's a projection and protection safety net utilized by the ego. Continuing: if you are caused

sufficient anxiety by the thought that you are somehow unwittingly responsible for assisting them do unspeakable things to animals by taking part in supporting them because of your vanity, then you have made a transference from the abstract suppositions I have made, onto yourself: that is to say you are now associating/identifying yourself as involved: thus causing you to feel guilt. I then give you my programmed curative to your anxiety: the possibility of being in possession of the awful truth by acknowledging that you might have been tricked by the cosmetic companies, but if you admit it and get educated on the shadiness of the cosmetic industry you will be a "good" person again. And I should add this is a special trigger, because your anxiety is being relieved in a manner that allows you to think that you were not to blame, just an unwitting pawn. A lot of Magian vibrations aren't that kind.

For those unaware: that last paragraph: was another one.

It's all very clever. It's the simple Magian energy that mobilizes the entire Matrix. It is present in the identical ploy of the Church that created a division between God and the Rest, demonizing an 'enemies' tactics and will to power while simultaneously deploying similar tactics in their own means of warfare. The same young Church that rose to power using the God/Devil context to feed off the power of anxiety: The Devil is evil look what the Devil does: now be afraid, controlled and God-Fearing: is the same method used by All institutions. I remind aspirants, that all conscious human beings are scorpions. Demonizing one ideal allows another to take its place. A genuinely fair and diplomatic ideal would not demonize so vehemently against its previous peer – it would have no desire to put something down in order to raise itself up. You would think that people would eventually get wise to this game, but no. Apparently not.

This major Ethos is a current that runs through all in Time. The OF and OF Concept level present in many writer's texts takes the form of an element of hero [or something championed] and a zero [or something negated] usually closely spaced or next to each other. It is hoped that by virtue of such a division the ego can elevate itself by de-elevating something else, and subtract by proxy the status in the matrix that comes from feeding off the illusion of the hero. Keeping this in mind: Is the writer associated with the hero, is the writers philosophy the hero, or is there a subliminal intent to connect power to the writer using this mode of duality? Such a current is most vulgarly apparent in the God/Satan Good/Evil schemata. Recalling that there are weaknesses in a nexion that is in Time: note that the magical current that has affected America and caused it to use this method: does so because it is In Time: does the writer embody this energy, or are they separated from that Ethos, and thus Sinister?

[IV] An Analysis of Frequency: Part II
Psychologica in Musica

A rich tapestry of psychology, linguistics, and biology are present in all writings. Yet it also lends itself to the phenomenon of music. Writing is an expression/expulsion that like music, contains structure, and is bounded by that structure to conform to certain laws of reciprocity. This manuscript will deal with the geometry or vibration of writing as the expulsion of the acausal as a crude form of music. That is to say, viewing what is underneath writing when appreciated as an unconsciously driven piece of music.

Literally: behind all text there is a motivation: a subliminal trail of intent. That intent is often driven by ego resulting in the churning out of a great deal of rubbish or “noise” that occurs in communication prior to the Abyss. However, such noise contains among it key notions: each snugly nestled into a centre-point in the text that is couched and surrounded by supporting arguments and diatribe intended to give weight to the key point directly or indirectly. A spell if you like, that requires rhythm, pace, and to borrow from the musical world: hitting the right key during a composition.

Music is probably one of the only genuine abstractions in the world the other being geometry. Music in its raw form as sound does not depend on humanity for its existence, whereas an abstraction like mathematics does. Music existed before humanity, but mathematics was only a potential inherent in geometry. The only reason I refer to music as abstract is because it is comprehended and bounded humanly, as “music”.

When we read a good piece of writing we could say that is possesses us, causes us to go places the writer has determined for us to go, and some places the writer hasn’t or couldn’t. It might depress or enliven us, sadden us or fill us with joy or intrigue or wonder. We know instinctively when we write, when a word doesn’t fit. Despite the millions of words we combine, it takes only the careless use of one to bring an otherwise masterpiece of literary finesse crashing down from the status of perfect. It is much the same with music: were a musical piece to jar suddenly after maintaining tempo and melody throughout: we should notice it for its coarse difference and be drawn to remember that jarring note as ruining the composition. In fact we might even be unable to enjoy the piece, because of that jarring note. Writing is the same. Musical appreciation and the analysis of textual frequency will differ from member to member, but the love and recognition of sinister elements will always be a solid constant that unifies that listening.

Analysis of geometry is not the hearing of a literal orchestra: it is intuitively based perception of the writer’s motives and the awareness of being hypnotised by beautiful music. This beautiful music might be described as having a shape, a vibration, a frequency or a colour. Regarding colour it is the Psychic sensation of being able to imagine what colour the text would be if it were a colour, or with

Shapes, the shape such text might make were it associated as being structured as square, circular, triangular etc. If in imagining that a text is green: to determine its ‘essences’ based on a perception of colour one might draw on personal associations of the colour of green to describe it: fresh, lush, natural, etc.

But to equate writing to music is not the same arbitrary association as colour and shape. Rather it is a true superimposition of the qualities of sound over the text to turn its logical arrangement into pitch, treble, bass, timbre and melody, tempo, and rhythm. It is a mode structured in the real that *could* lend hue, tint and the vibrancy of colour by means of imagination to the literature, by virtue of being a mode of perception that mirrors the skill and mastery of the musical composer. Classical music does not communicate by word, but by its intent.

Taking three examples:
I.e. besides the surface platform of arguing rhetorically in politics, religion, or occultism: a writer has written a plain message (a single note) that states he does not need the Temple’s help [Residual]. Another writer has gone to great lengths to be elaborate (a symphony) and wants me to see that she is smart [Active]. The last writer wants to challenge my own ideas in order to regain control of their own (a prelude) [Egoic].

~Residual: the writing presents key notions in a quiet rhythmic tempo: couched only by the bare essentials to give the prose form. It is simplistic, straight to the point, and because it requires very little mental processing and does not step out of the OF, it is soft. Because it is soft, it causes the mind to inject more contrast upon it to bring it forth: it is thus more likely to be received well, played over and over as a single note, and thought about more often after reading it than an Active writing is.

~Active: A loud, noisy couching of many key notions that seldom operates on the OF. It requires a lot of information to be processed: and pending the poetic talent in which this information is presented: can either end on a low note or a high note. With active writing it is necessary to use words that are out of the OF and this can be done tastefully if the rhythm of non-OF words is melodic and gradual. Or if persons are familiar and used to using a different OF such as the vernacular of the ONA; acausal, Aeonics, dark gods etc… the geometry of an Active letter is not affected by the departure. But if the letter is forceful and shows little grace in presenting its keys: it is as though a drum-kit has fallen down stairs. Elasticity in writing, an ability to compose lyrical music that is flexible, flowing, and able to rise and fall: to concede the merit of others music accordingly: shows a maturity of composition. “Textual Melody” is one of the essential factors to use in determining the psyche of a writer. If the writing was well put together, but lacked a convincing argument it translates musically as a low but inauthentic bass boom. If the writing had little substance but served only as a raft for the ego of the writer: it might translate musically as a high-pitched whine, scream or some irritating instrument.

Most writing is active: that is, fed by a complex intent. Although that intent cannot be erased: [it is the paper on which the score is written] the writer can acknowledge its presence in a composition: and either apologise for it or justify it with an honest announcement pending poetic talent. Hence, I'm sorry, and well aware of the irony of writing about the ego.

~Egoic: Egoic writing is best equated to archetypal resonance: an Egoic writing smacks of a vulgar permutation of rehearsed classics. For that is what it is. It is more often than not a flighty composition that has a quiet opening and a loud but [sometimes understated] crescendo at the end. It can be coloured into two distinct tones of which there are various degrees. There is the persuasive ego that attempts to win the readers will under power: by appealing to emotive instruments such as the violin, cello or bass: using a similar mode of association that America employs to create anxiety and then remove that anxiety by posing as the readers saviour/crusader. And there is the aloof ego that plays beautiful music using flutes, panpipes, and other stringed instruments but like the song of the siren, requires that the listener enquire of the composing ego – for the composer deliberately separates itself from the musical score. This is so that compliments, congratulations on writing a beautiful piece are met with gruff reproach and any energy of appreciation toward the composer is turned into an ugly tentacle where the musical score is understated as rubbish and beneath the composers better attempts: this requires more interaction with the ego to soothe it, cradle it, encourage it to see its beauty and power: which it already does, but uses it to lure the unwary: a true psychic vampire.

I should add that such compositions that include a violin, are those containing emotionally charged archetypes such as overcoming an obstacle to get to the reader, the writer being prepared to sacrifice themself on the readers behalf etc. and so the tune is often interlaced with sneaky flutes and panpipes to give a lift to the otherwise drudgery of being forced to empathise with these vampire types. Also those of the aloof type write ideas that are never fully formed or they may master one or two concepts beautifully. But diversity is lacking in these types: mainly because the piece is intended as a cleverly crafted web: it is not the intention of the writer to go on and further themselves, but to receive praise endlessly on the mastery of one or two works. If praise is withheld, the writer usually does not return: there is after-all no substance to the writer and except for being fed voracious amounts of energy it has no interest in anyone else. It is for this reason that I refer to the aloof compositions as being composed of 'lilting' instruments: high notes with no bass.

Although there are several frequencies covered in this MS, some to do with time, some to do with magical alignment, others with commonplace repetition – it is this last one that is probably the most intuitive and useful.

In Summary:
Because there is a lack of originality in this mediocre human-centred phase of time, because writing must conform to various rules to appropriately conceal or reveal the writers intention if it be other than what they would indicate, and because music has gone into hibernation: and I mean the rise in stream-lined electronic factory produced banality that passes for composition these days: archetypically: most people I have encountered fall into one of these three categories. Why? Because they lack the power of personality: to be different: or to maintain or revive a link to the past and tap into genuine musical experience. The esoteric secrets of music are not lost however: they have been kept intact by the permeation of the acausal phenomenon of Music, with its noisy counterpart Language. Although I would not lean heavily on the categories given above, indeed they are just rough guides to give some semblance to the esoteric method that can be used, in tandem with other means, to determine a writers authenticity: I believe that there is beyond words and their static level of use in the matrix on a linear level: a secret esoteric harmony and frequency that remains unconscious in most: that delivers to the avid music appreciator; the Soul on a plate.

[V] Ad Accumulum Infinitum

The accumulation of experience is an on-going experience that can only be appreciated with the passing of time and the opportunity for retrospection. Mvimaedivm was supposed to convey three separate archetypes [co-existing beyond linear time] that embodied various stages of development that for convenience were grouped into separate stages of causal age, 12-19, 19-21, 21-28. The book itself means more to its writer than to its “audience” – acting as a catalogue for the various notions held dear at various times throughout life. The result of reading ones past follies may elicit a chuckle and if one is lucky: help evolve an understanding of life as a river of shifting miasma that carried the organism along in its current whereby the hapless being snatched in vain at the various twigs and logs from the Tree of Life floating by as they drifted toward oblivion [Qv. Sechnacht].

If you are twenty now, you can expect to change your mind about what is what for the rest of your life. Think of your experience as a life so far. As a child you grew and grew mentally stage by stage, assessing, discarding, adding etc until you were a teen. You continued to do that until now – and in your young age you will no doubt exhibit the tendency to rationalize, look for absolutes, and entrench yourself in your own self-importance. And, it is natural to do so. Remember what you have written today, and remember to look back on it when you are 21, 25, 30 etc. And it will reveal to you something that you, by virtue of being in time with yourself, cannot hope to see until maturity, age and change have taken you far from where you stand in your castle of ideas, to other lands wild and fanciful – that in many ways bear no resemblance to the self ideal you treasured at the age of twenty. There is a danger at your age especially, of the ego trying to solidify

itself and fix the world just so. Something that you may only notice when you, like me, can look back on the overall geometry of your words and writing: for therein lies a secret arcane language that despite itself and what it wants to communicate, cannot help but communicate something altogether different beneath the words to the initiated. People forget easily that they grew and grew as a child, adding, subtracting but always changing, renewing ideas re-evaluating etc. I urge aspirants: don't forget that link with your past. In your travels that are yet to come, don't let your ego solidify itself at the age of twenty and walk you around possessed with a static view of the world. I guarantee you will change your mind on your views again and again as you get older. Nothing is permanent. And will one day, look back on your places of bricks and mortar as the foundation of your pyramid of skulls.

[VI] Sruusis

Human?

No.

And
yet
you
await
your
accustomed
linear
falsity
to
"return"
you,
as
if
there
were
some
"thing"
any
"thing"
at
all
to
"return"
"to".

As
if,
Motion,

as
if,
Time,
as
if,
Space.

As
if
Cause
or
Effect.

As
if
your
arrangement
of
Chaos
into
comprehendible
bearable
familiarity
owed
you
past
postulation.

As
if
reality
supposed
you.

As
if,
the
chaos
of
the
real
could
“Be”
or
be
“familiar”
“calculated”
or
“understood”.

As
if
there
were
“something”
“there”
or
“were”.

There
is
nothing,
no
“there”
no
“is”
no
“nothing”
no
“no”.

Here,
without
the
deception
of
Linguistics,
the
sole
language
of
the
Error,
Man,
unable
to
conclude.

Here,
prior
to
“pattern
rather
than
madness”
the
Falsity
is

where
-you-
begin,
the
immeasure
of
the
immeasure.

The
paradox
then,
to
command
the
Illusion
thus
posited
to
remake
falsity
in
your
image,
the
madness
of
belief
to
inherit
god
comprehendible.

The
Creator,
of,
within,
and
by
postulate.

Therefore,
Posit.

[VII] The Sinister Grotesque
[A SATANIC HERESY]

According to a theatrical maestro "the art of grotesque is based on the struggle between the contents and the form". The adherents of that theatrical approach find the struggle between the actor and his role on the stage more interesting and dramatic than the natural and organic performance when playing a role.

If we look closely around us we could see this missing between contents and form almost everywhere. If we look at ourselves we could see the same phenomenon within us too. As if everything is a grotesque bigger than life. It's an abysmal revealing. It's, in fact, a tragicomic situation.

Only an experienced Satanist (a Master/Mistress) could feel at ease with that fact. Here is the heresy: Satan, in fact, is a grotesque archetype, rather than an Apollonian perfectionist.

Yes, the Prometheo-Faustian-Luciferian aspect of Satan is Apollonian indeed, but it's only an aspect and it is this aspect namely, which makes Satan seem as a tragic character. It's the heroic but hopeless struggle for perfection in the material (causal) world which characterizes that aspect and the only thing which attains to the Divine Immortality is the Fallen Angel's pride... It is what reincarnates itself and the tragedy repeats again and again. It's the doom of all the empires established upon the ideal of greatness. The intellectuals with a Nazarene predisposition of mind like very much to invent moral fables based on that aspect of Satan.

There are, however, some would be Satanists who are not able to be even tragic heroes. Their strain to fit themselves to that role model is often ridiculous and grotesque. It's again because of the missing between the form and the contents - and that missing is not always because of the lack of sincerity in their intent. It may not even be because of the lack of will-power. For example, one may have no appropriate physical qualities and one's physical construction may not allow one to develop the athletic body of some Hellenic sculpture (with the smallest possible penis) and one may feel trauma in the process and even get ill, go mad or may commit suicide and get saved by some loving Nazarene girl in the last moment...

One's sensitiveness could prove greater than one's strength or vice versa: all of the struggle for balance could produce an even greater imbalance: all of the struggle for harmony could produce a greater disharmony. Training, competition, struggle, success and struggle again - otherwise you are neither a Satanist nor an Aryan. But all the sport, art, music, all the classicism, all the divine ambition could be reduced to strain and strain over strain again. Yet all the efforts could suddenly turn into a catalogue of failures, accumulating complex over complex and the final strain could end in a noisy farting...And all this under the strict and critical look of Apollo. What a shame indeed!

There is, however, a rather sinister aspect of Satan, who has been somewhat neglected by the Western Dark Tradition - that of Dionysus. It happened to me to be born in the native land of that mysterious Thracian deity, who was the opposing counterpart of Apollo during the so called Hellenic Aeon. The former Thracian land is abundant of archeological evidences about the Thracian culture which was in no way lower than the Hellenic one and in some aspects even more profound, especially as regards the Dark mysteries. Neither were the Thracians lesser Aryans than the Hellenes, nor there were enemies who didn't taste their deadly battle skills. However, due to the long presence of the Turko-Semitic hordes, and the misery caused by the consequences of the two World Wars, that region has sunk in oblivion and lies beyond the scope of the Western culture which knows about Dionysus only by some Hellenic and Roman sources. Unfortunately, while the West weighs if it is to turn its attention to that vital region for its cultural inheritance, the present local sub-humans will destroy or sell everything abroad.

Some say Dionysus was a deity of the wine, women and songs, in brief, a god of merriment, and they aren't wrong provided they can see the merriment beyond the Abyss and the Trance of Sorrow. Dionysus's merriment is beyond all that strain of the struggle for perfection and excellence - he has experienced much more. Dionysus's music was rhythmic - the *dithyramb*, some kind of spontaneously measured singing, playing and dancing which excited a lewd ecstasy ending in an orgasmic death.(A very pale analogy could be made with the modern techno-rave culture, but it could be misleading.) Dionysus's trance was in-between sex and death, in-between the comedy and tragedy, sliding as a snake between all the pairs of opposites and going beyond the whole paradox of Being. Yet this trance wasn't Buddha's Non-Being. The latter, if we are to follow Schopenhauer's logic, is also in result of the Apollonian striving to perfection.

This whole thing could be expressed by the magick of grotesque, which is a deliberate acceptance of the missing between form and contents, some sinister letting go with the paradoxical mystery of Being. It's some bizarre releasing from all the strain after perfection, some perverse enjoyment in the asymmetric and disharmonious, some ecstatic rejoicing in "the obscene and distorted character of the Universe" as Crowley once wrote.

The very fact, that we as human beings, are predestined to die, is tragic enough, and the whole strain after perfection could only make the biologic tragedy to seem beautiful, making of it an aesthetic. Dying for an ideal could make sense of life indeed. Striving to see the harmonious structure of the things in Nature and living accordingly, also makes sense of life. Seeking to individuate ones consciousness from the collective unconsciousness could make of one a magickian and magickians are able to make sense of life not only for themselves. Aspiring to attain an acausal Immortality would make probably the greatest sense

of human life. And so on: this is what differentiates the Apollonian individuals from these who live as it fits to their unconscious urges.

The Dionysian individuals are, in fact, rare, but one cannot confuse them with others when one meets them. As if their very presence creates some distortion in their surroundings. The missing between their form and contents is usually evident but it's as if they feel at ease with that fact and not only make no attempt to hide it but sometimes even deliberately seek to make it more evident in a way that everybody around them starts to feel uncomfortable by realizing a similar incongruity in themselves. That's why people are either ready to throw stones at or to applaud the presence of such individuals, or both things simultaneously. Usually, however, people either try to avoid them, or try not to remark their presence.

Such individuals often feel themselves as if they were a mistake of the very Nature but at the same time they rejoice in the absurd fact of their being. Their existence is living evidence that Chaos is not just an abstraction. They are the tragicomic characters in the play of Being, the jesters of Chaos itself. They open sinister nexions with their very presences and make the people around them laugh and cry simultaneously. They are the true archetype behind the Great Fool of the Tarot tradition: the guy who parodies the Magus's perfect jugglery. To play deliberately false is a subtler art than the perfect performance.

The Dionysian principle could be regarded as releasing the tension of the Apollonian perfectionism. It's also the mocking aspect of Satan and those who are not able to laugh together with Satan are their own accusers. They have just taken themselves too seriously and there is no need of anybody to accuse them when hearing the final sardonic laughter...

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